

Wm. Fielding

John A. Misk

AMF

MS Mus 3

A4265/2

Anna Maria Filding-

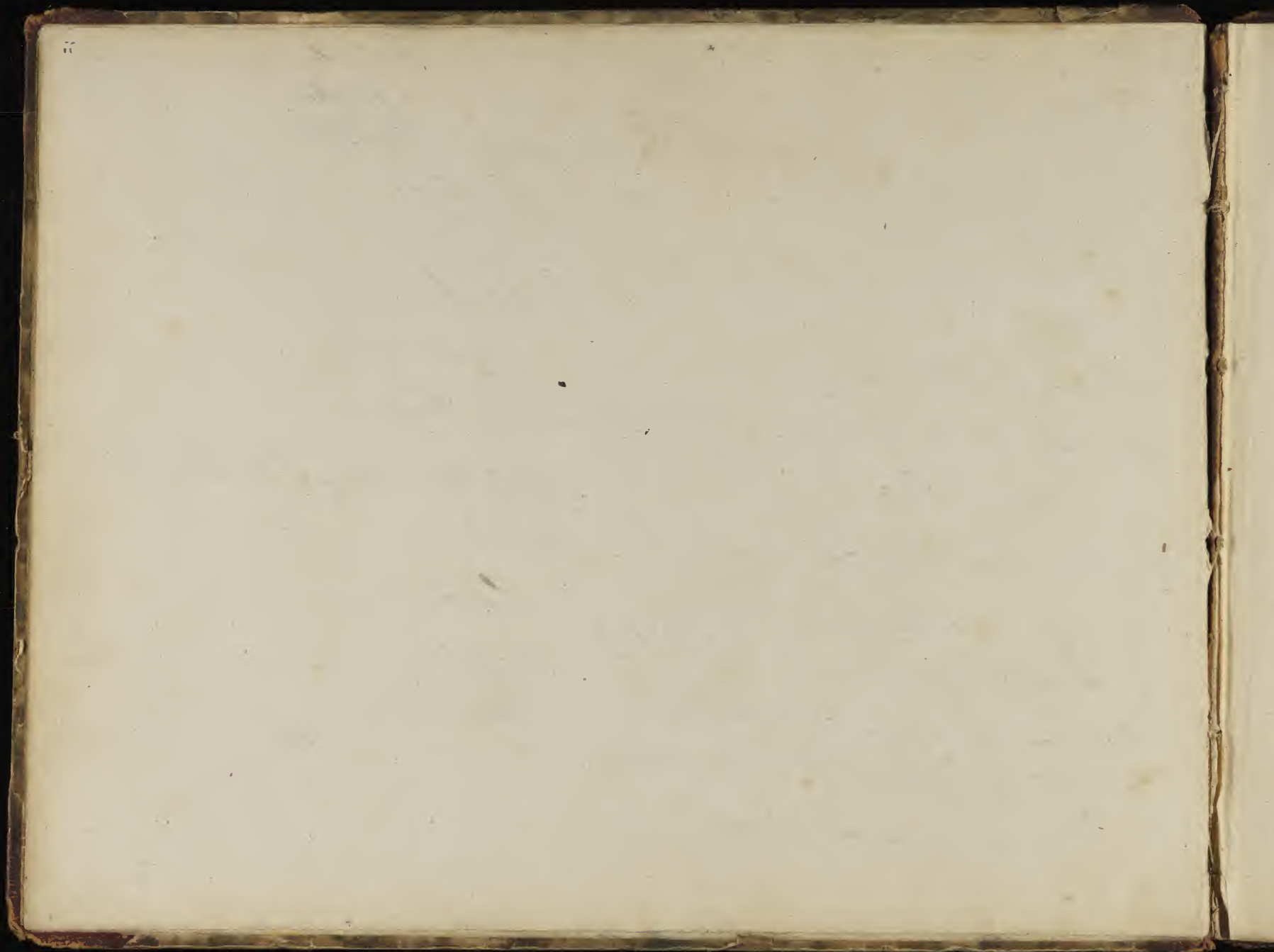
Chelsea

Jan<sup>y</sup> 29<sup>th</sup> 1820 - London

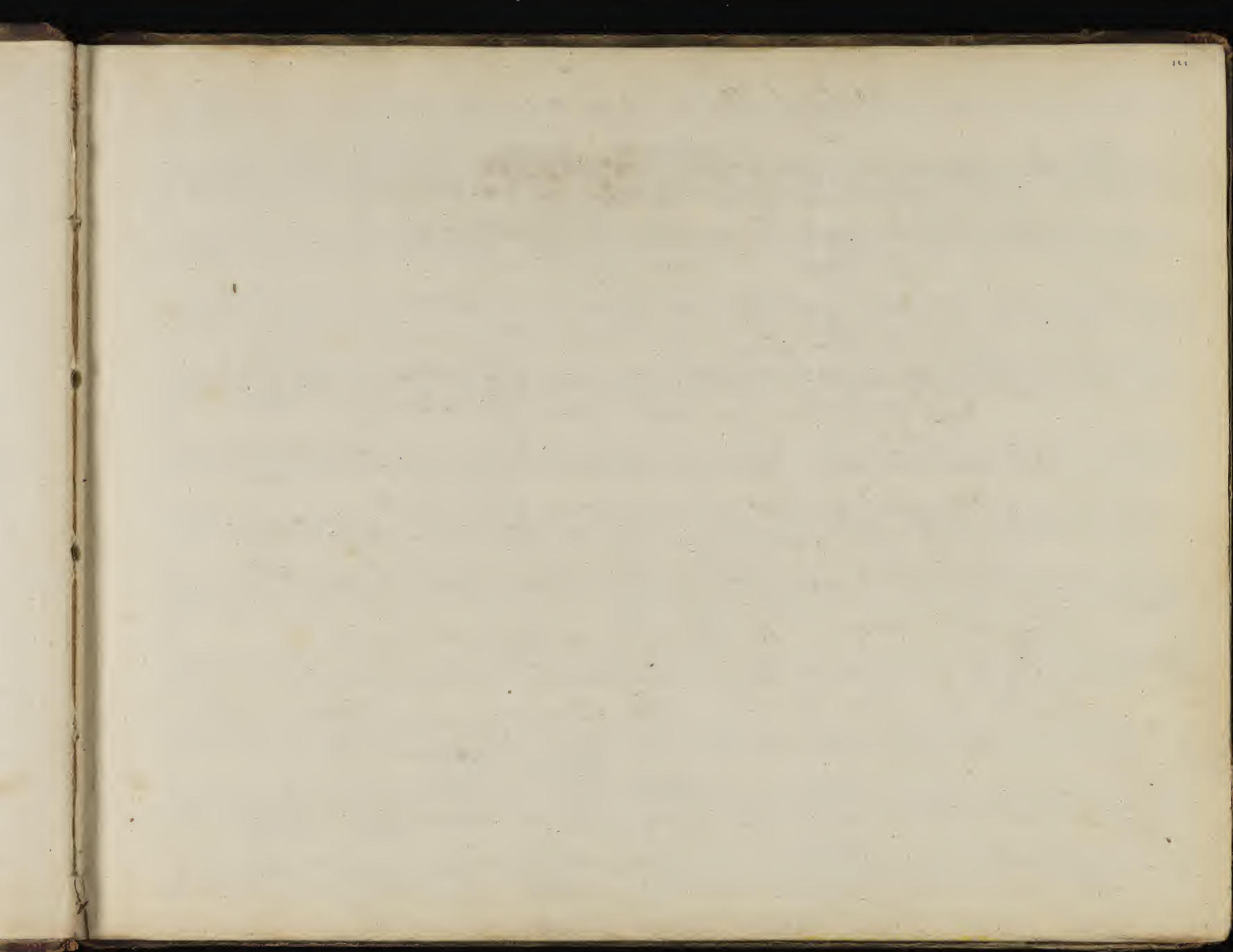
6<sup>th</sup> Vol<sup>m</sup> Manuscript Music-



1 Waters of life	March
2 The Church	Clarke
3 From her whose every smile is love	Philips
4 La Virginella	Boston
5 The Silver Moon	Rock
6 Bedouin Carins	Hayes
7 Lulla come down to me	Gluck
8 Ruins of other days	Legier
9 Cross my hand and you shall know	Kelly
10 My Soldier Love	Scotch Air Paraph. by Bishop
11 O Tibbie I ha' seen the day	Scotch Air
12 Non mi ricordo	Loyd
13 The Honest Man	Scotch Air
14 Adams morning call to Eve	Grisehottini
15 Sweet the very breath of morning	Ida
16 Lancers quadrilles	







Waters of life

2

Here thou art ever near yonder thou art resting,  
One still his dear first love sheds his vows to thee.  
Tear this, he cried, his guiltless love disclosing  
Near to thy heart, his memory of me —

Love's cherished gift, the rose he gave is faded  
Love's blighted flower can never bloom again  
Weep for thy fault, in heart in mind degraded  
Weep, if thy tears can wash away the stain

Call back the vows, <sup>4</sup> that once to heaven were pledged  
Vows full of love, of innocence and truth.  
Call back the scenes, in which thou long delighted  
Call back the dream that blessed thy early youth

Flow slow stream, <sup>5</sup> tho' threatening tempests lower,  
Bright mild and clear, thy gentle waters flow;  
Reverend thy green banks, the springs young blossoms flower  
For thy soft waves, the falling zephyr's blow.

— Yet all in vain, for never Spring arraying  
Nature in charms to thee can make fair  
All fated love close to all thy path, portraying  
Years past of bliss — and future of despair.



Waters of Ello. Air. "He ne sont plus". Words by Lady C. L.

Andante Affettuosa  
con espressione

Waters of Ello thy limpid streams are  
dim dim

Flowing - Smooth and untroubled o'er the flow'ry Dale...

legato  
dim  
Cresc.  
Yes

Waters of Ello

On the green banks once more the wild rose blooming, Greet the young  
 Spring. And scents the passing gale, Greet the young Spring and  
 scents the passing gale, *Finis*

Waters & Co



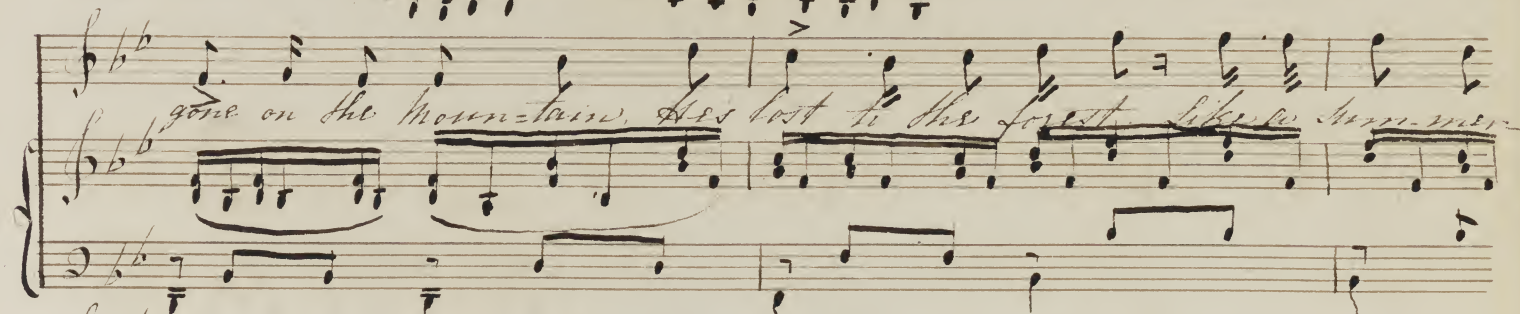
The Coronach - the Poetry from the Lady of the Lake - Music Dr. John Clarke

33

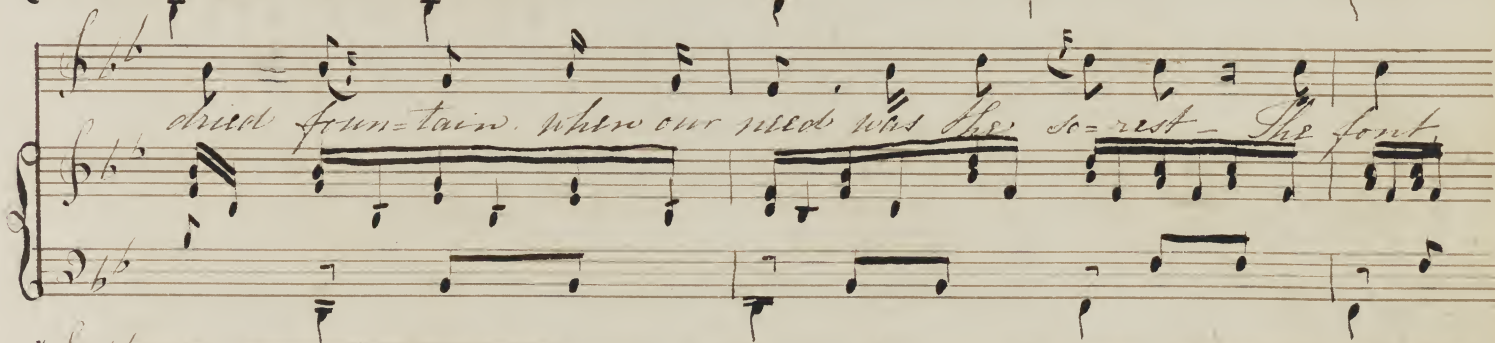
*Andante Appassionato*



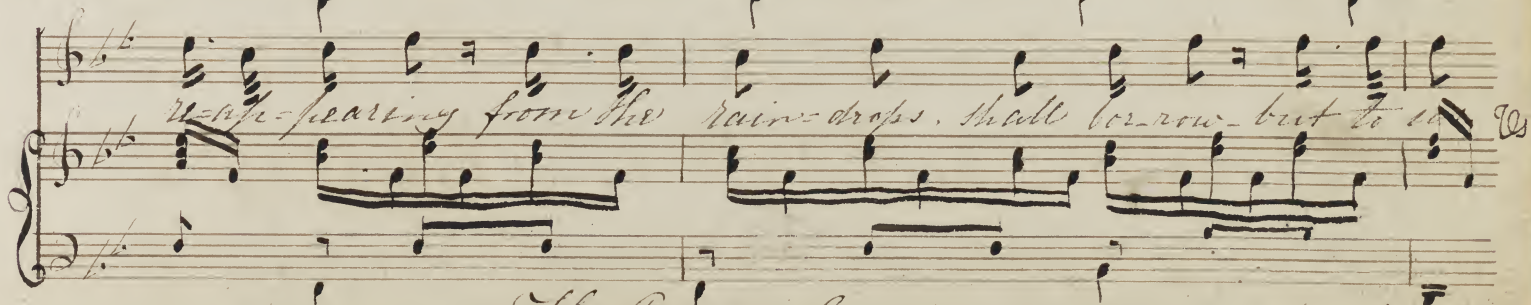
gone on the Mountain, has lost to the forest like a summer-



dried fountain, when our need was there, so rest - The font-



re-appearing from the rain-drops, shall borrow but to do



The Coronach



Count no cheering, I Dur= care no morrow! But for us count no

*ad lib.* *ad lib.*  
Cheering, I Dur= care no morrow! *8va*  
*ad lib.* *tempo* *8va*

*2<sup>a</sup> Verse*  
The hand of the reaper  
*piu legato*

Takes the ears that are hoary But the voice of the sweeper. Wails

The woman - Doctor Clarke -



Man=hood in glo-ry - the Autumn winds rushing, With the leaves that are  
near-est - But our flower was in flush-ing, When blight-ing was near-est  
But our flow-er was in flush-ing, When blight-ing was near-est!!  
3.<sup>d</sup> Verse  
Fleet foot on the Carriage, Sage Coun-til in Cum-ber, Red hand in the  
The Coronach Doctor (Parker)

*for*  
*Ep.<sup>o</sup>*  
*Caldo.*  
*Caldo.*  
*for*  
*for*  
*mt*  
*ss Agitato*  
*Agitato*  
*for*



*Tempo Min.*

*Lento. oppres.*

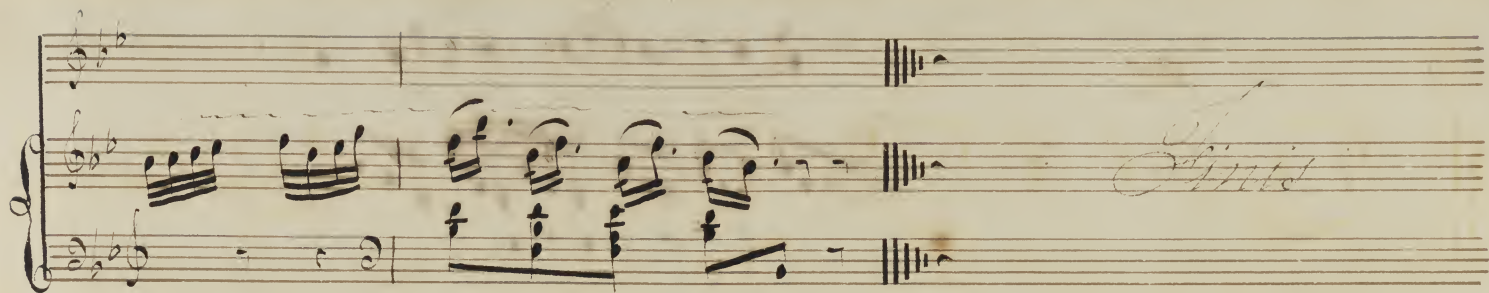
*far-ay*  
How sound is thy number! Like the dew on the moun-tain

*for* Like the foam on the river! Like the Bub-ble, on the foun-tain, then art  
*pia*

*Esp.* *my* *pia* *Cal do*  
gone - and for e-ver! Like the bub-ble on the foun-tain, then art

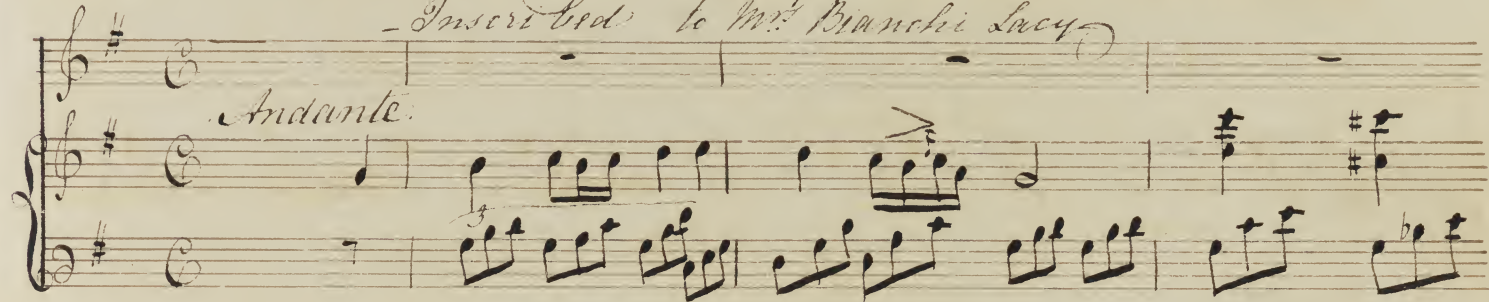
*Esp.*  
gone - and for e-ver's o'er  
*ad lib* *Tempo*  
The Coronach Doctor Napier



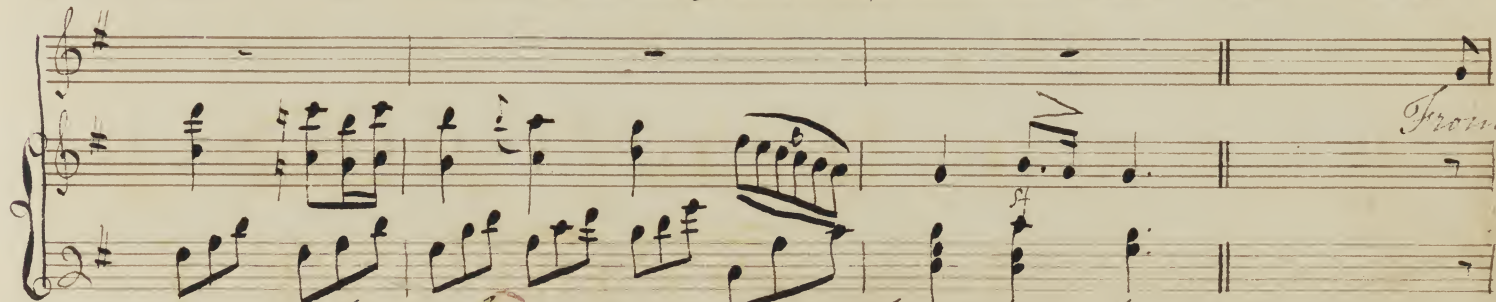


*Finis*

*From Her whose every Smile is Love, Canonett.*  
*The Music by J. Phillips. Words Peter Minden*  
*- Inscribed to Mr. Bianchi Lacy*



*Andante.*



*From*

*From her whose*

*From her whose every smile*

her whose sunny smile is love - I haster to some far distant cell my  
Sighs too weak her mind to move - my sighs too weak her mind to move

I bid the flatter hope fare-well! I bid the flatter hope fare-well

*Dol*

I bid the flatter hope fare-well!!

*Ad lib.*

*Lento*



Voice 2<sup>d</sup> Stanza, with embellishments—

Get as I quit her vale, my sighs at ev'ry step for Julia mourn my  
 anxious heart with-in me dies, my anxious heart with-in me dies  
 And panting whispers, Oh! re=turn, And panting whispers Oh! return  
 And panting whis=pers, Oh! re=turn! — *End 2<sup>d</sup> Stanza*

Voice - 3<sup>d</sup> Stanza

Do=le=ful heart! thy folly know, nor fond=ly nurse a fa=tal flame.  
 by absence thou wilt lose thy love, by absence thou wilt lose thy love  
 and only flut=ter at her name, and on=ly flut=ter at her name  
 and on=ly flut=ter at her name — )

*Copy the 2<sup>d</sup> 1020. P.M.L.*



## La Verginella

Aria del sig. Bortoni

Voce

La Virgi-nel-la co-me la Ro-sa sco-pri non o-sa il pri-

mo ar-dor — la fiam-ma il raggior che in leti-ta-per-la far poi-

che sve-la il suo ros-sor La Verginella co-me la Ro-sa

sco-pri non o-sa il pri-mo ar-dor se abando-na-ta

La Verginella



11

*E' la mes-chi-na, in sulla spi-na lan-gui-sce al cor*

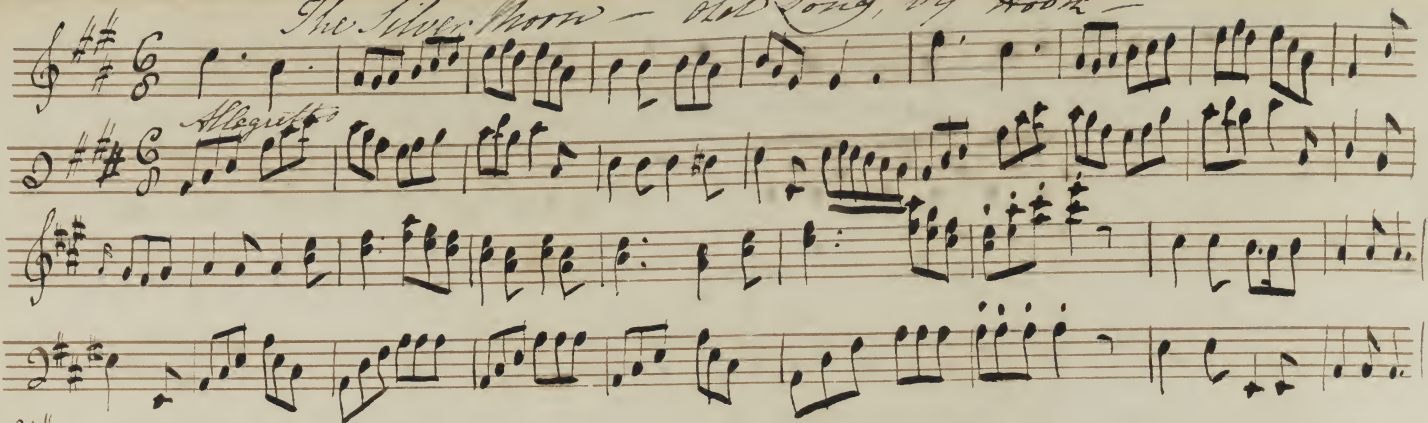
*La Virgi-nel-la co-me la ro-sa sco-prir non o-ra il pri-*

*-mo ar-dor - ma si rav-vi-va se man-gra-di-la al sen-*

*L'in-vi-ta la stringe al cor*  
*La Virgi-nel-la*



*The Silver Moon - old song, by Hook -*



Where, where, where shall I seek the lovely swain, that woo'd me on the banks of Luteo,

Where, where, where hear the soft and tender strains, he play'd upon his lute.

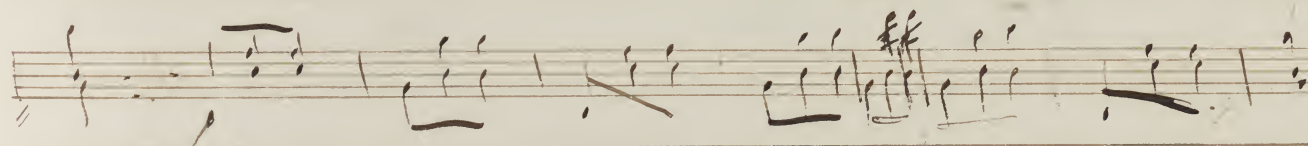
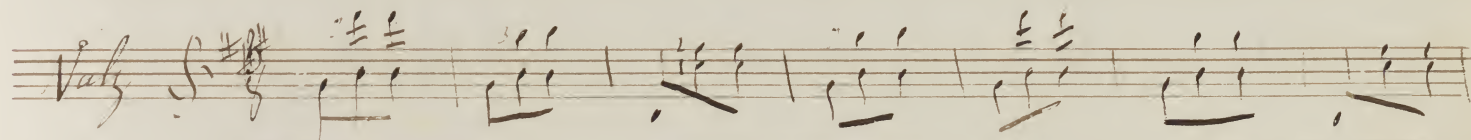
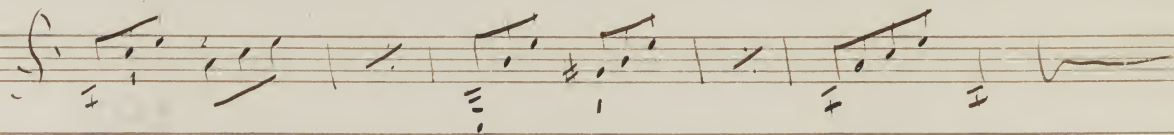
Rec'd O sweetly could the Shepherd play, the bonny Boy

that won me soon, for sandy stole my heart away. While Pleading

*The Silver Moon -*

by the silver moon, the silver moon the silver moon,

For Sandy took his heart away while playing by the silver moon





*Pedrai Carino - Aria in Don Giovanni Mozart*

*Andante*

*Finna*

*Pedrai cu-ri-no se sei buo-ne no so bel ri-me-dio ti voglio*

*ma-ri-za=lu-ra-le non do dis-*

*=giu-lo, e lo spe-cia-le non sa far no non lo sa far no non lo*

*Pedrai Carino - Don Giovanni*

18

*Ma far* *2* *unser-lo bat- tando in posto nel- do- so*

*do- re. Ma so se il buoi pro- var* *Ma pro-*

*U- res- lo* *do- re mi Ma do- re do- re do- re do- re mi*

*Ma* *Sentilo bat- te re*

*Vedrai l'urino* *Dono Giovanni*



And

loc-ca-mi qua sen-ti-lo bat-te-re sen-ti-lo bat-te-re  
 loc-ca-mi qua sen-ti-lo bat-te-re sen  
 ti-lo bat-te-re sen-ti-lo bat-te-re loc-ca-mi qua  
 qua qua qua qua qua qua loc-ca-mi

*gita, toc-ca-mi qua, toc-ca-mi qua si toc-ca-mi qua*

The musical score is written in a historical style, likely 18th or 19th century. It features a vocal line with the lyrics "gita, toc-ca-mi qua, toc-ca-mi qua si toc-ca-mi qua". The accompaniment is written for piano and bass. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings like "p" and "f".



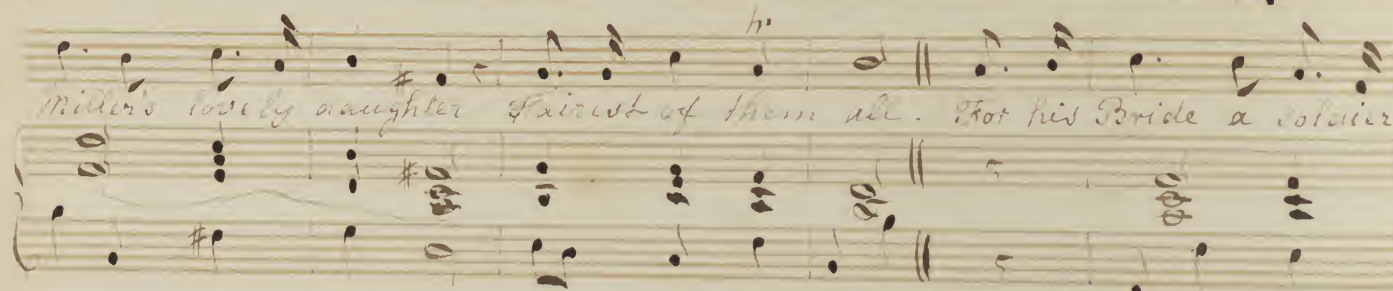
The Banks of Allan Water - Words by M. G. Lewis - Arrangement by C. E. Horn

*Andante*



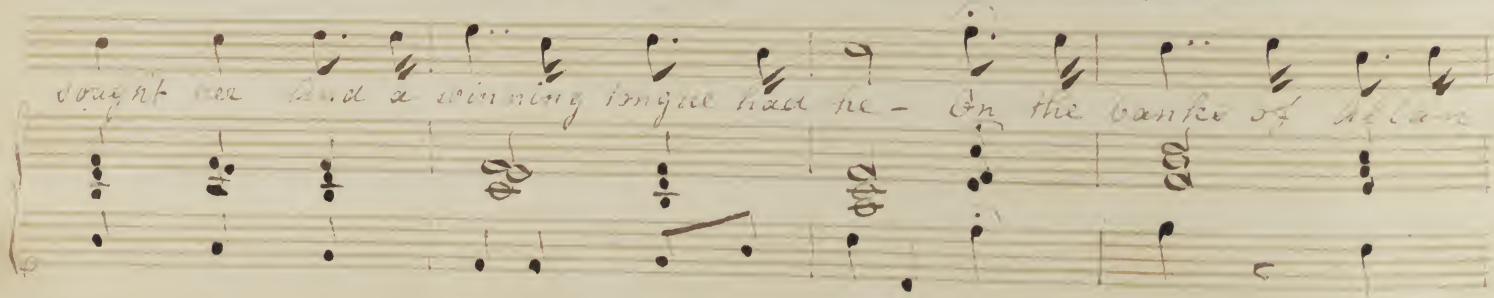
On the banks of Allan water when the sweet spring time did fade, was the

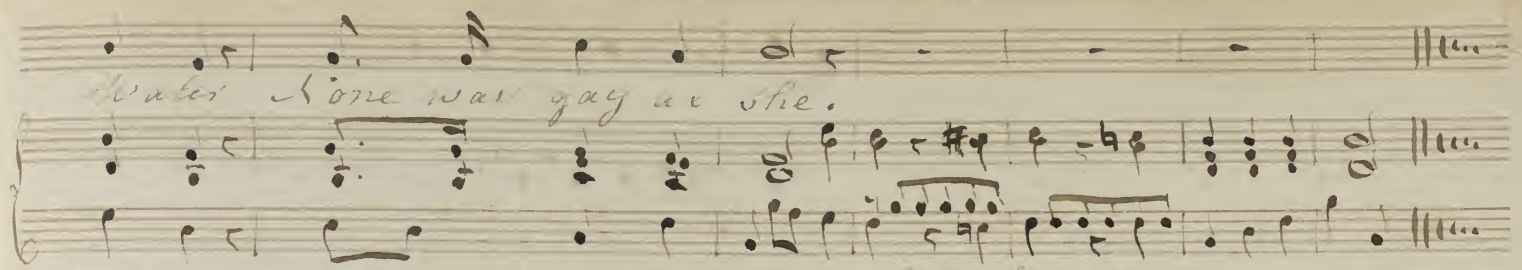
On the banks of Allan water when the sweet spring time did fade, was the



Miller's lovely daughter fairest of them all. Not his Bride a soldier

sought her And a winning tongue had he - On the banks of Allan



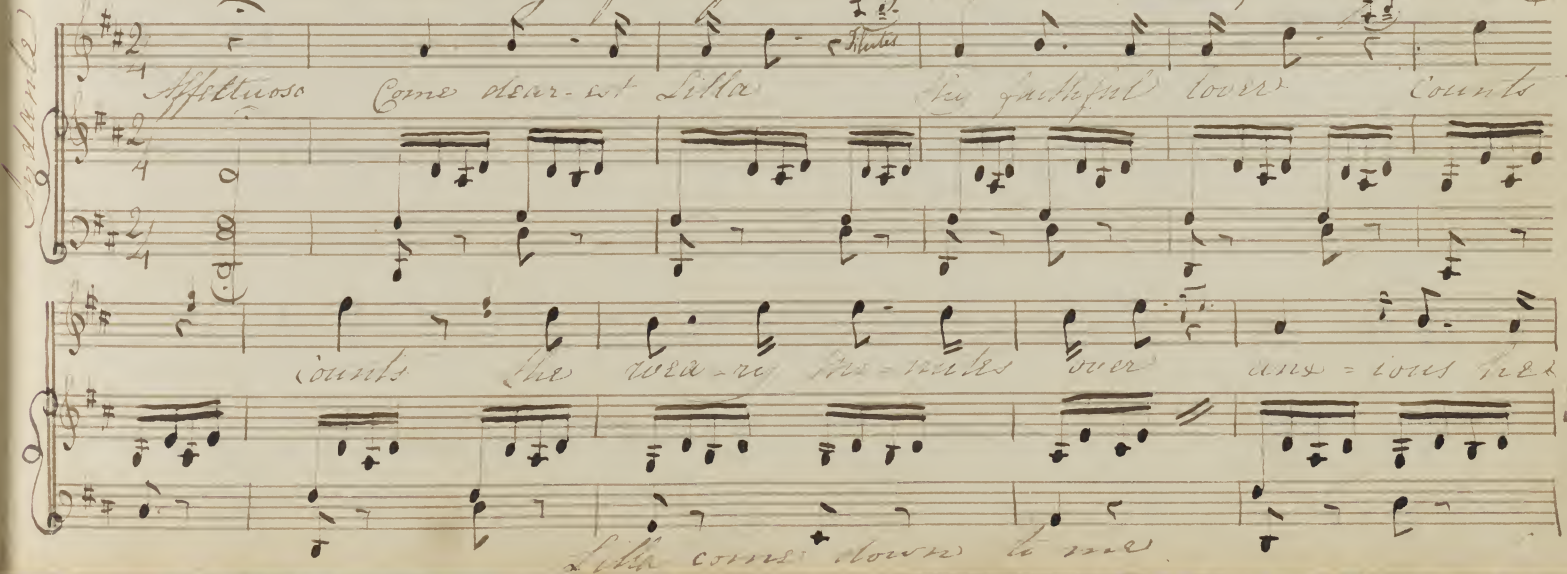


On the banks of Allan water,  
 When brown Autumn spread its store,  
 Then I saw the Miller's daughter;  
 But she could do no more  
 For the summer grief had brought her,  
 And the colder dawn was he  
 On the banks of Allan water, none was sad as she.

On the banks of Allan water  
 When the winter snow fell fast,  
 Still was seen the Miller's daughter,  
 Chilling blew the blast.  
 But the Miller's lovely daughter  
 Both from cold and care was free;  
 On the banks of Allan water  
 There a corse lay she.

# The Celebrated Serenade of Lilla come down to me

As introduced in the Siege of Belgrade by Mr. Braham composed by Mr. Cook





And

*wails* *thy voice to hear* *swell up - on* *this rap - tur'd*

*ear* *swells* *up - on* *this rap - tur'd ear* *this*

*Cres*

*2<sup>a</sup> Verse Allegro Moderato -*

*rap - tur'd ear* *The night invites to*

*Love* *Thou art not above, but Lilla Lilla*



*Lilla come down to me The night invites to Love Then*  
*far away not in love but Lilla Lilla but Lilla come*

The first system of the handwritten musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a cursive, handwritten style. The lyrics are written in Italian and are placed between the staves. The first line of lyrics is "Lilla come down to me The night invites to Love Then". The second line of lyrics is "far away not in love but Lilla Lilla but Lilla come". The music is written in a simple, elegant style, with notes and rests clearly visible. The paper is aged and slightly discolored.

*down to me The night invites to Love Then far away not*  
*about but Lilla Lilla Lilla come down to me*

The second system of the handwritten musical score continues the melody and lyrics from the first system. It also consists of two staves, treble and bass clef. The lyrics are "down to me The night invites to Love Then far away not" on the first line and "about but Lilla Lilla Lilla come down to me" on the second line. The music is written in the same cursive, handwritten style as the first system. The paper is aged and slightly discolored.



*And.* *She* *might in-vites to love* *Then tar-ry not a-*  
*love* *But Lilla Lilla but Lilla come*

*down to me* *Then Lilla come down to me*  
*Then Lilla come down to me* *Fine*

# STRAINS OF OTHER DAYS

Arranged by J. H. Ligon

*Irish / Gramachree*

*Chorus 12/8*

*Calando*

*12/8*

*Old Libertine*



Handwritten musical score for a piece in D major (two sharps). The score is written on five staves. The tempo is marked *Andante*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, sweeping melodic line is prominent in the middle of the piece. The score concludes with a double bar line and a final chord.

*March off Derby or Peacock Power*

Handwritten musical score for a piece in D major (two sharps). The score is written on five staves. The tempo is marked *Moderato*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, sweeping melodic line is prominent in the middle of the piece. The score concludes with a double bar line and a final chord.



Handwritten musical score for the first system, consisting of five staves. The notation is dense, featuring many triplets, slurs, and various accidentals (sharps, naturals, and flats). The music is written in a single system across the five staves.

Var. 2<sup>a</sup>  
Moderato.

b/p

Handwritten musical score for the second system, consisting of five staves. The notation continues with complex patterns, including triplets and various accidentals. The music is written in a single system across the five staves.

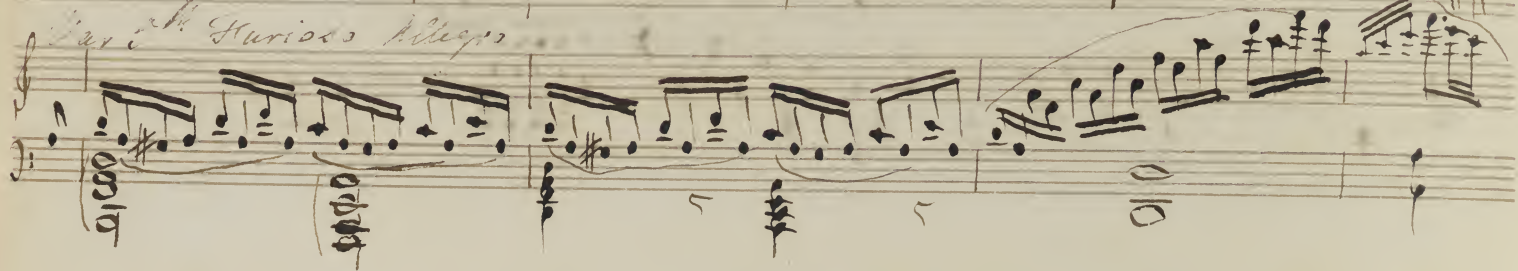
Var. 3<sup>a</sup>

Alligro

dim

ho io.











Handwritten musical score on page 28, featuring multiple staves with complex notation, including treble and bass clefs, key signatures (two sharps), and various musical symbols like beams, slurs, and ornaments. The notation is dense and appears to be a historical manuscript.

The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, key signatures of two sharps (F# and C#), and various musical symbols such as beams, slurs, and ornaments. The handwriting is dense and appears to be a historical manuscript.

Key features of the notation include:

- Complex rhythmic patterns with many beamed notes.
- Use of slurs to group notes.
- Ornaments and decorative flourishes.
- Handwritten annotations and markings, including the word "Apparato" written across the middle of the page.

*Allegro con Spirito*

29

A handwritten musical score on aged paper, featuring multiple staves of music. The title "Allegro con Spirito" is written at the top. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (2/4 and 3/4), and dynamic markings like "legati". The notation is dense, with many beamed notes and rests. The paper shows signs of age, including discoloration and wear along the edges.



Handwritten musical score on page 30, featuring multiple staves with notes, rests, and dynamic markings. The notation includes treble and bass clefs, key signatures (one sharp), and various note values. The score is written in a historical style, with some ink bleed-through visible from the reverse side.

Lyrics visible in the score include:

- And can do*
- da - mi - na - do*
- da - mi - na - do*

The score concludes with a double bar line and a final chord.

The Celebrated Gypsy Song "Cross my hand and you shall know"  
By M. Kelly

34

*Andante*

Cross my hand, Cross my hand, Cross my hand.

you shall know All the Gypsies that can there, Would you have the past recalled close by

knave very conceal'd; Would you know what blessings wait

Cross her hand



What the journey your future state, Cross my hand and you shall find, Best.

Chorus

My for once be kind. Cross her hand and you shall find, Destiny for once be kind.

Duet

Cross her hand and you shall find, destiny for once be kind

Chorus

Cross her hand and you

Shall find, Destiny for once be kind

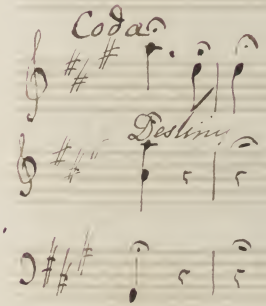
Cross my hand

2

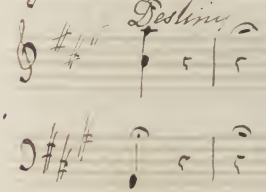
Shrink from Splendor let your state  
Be respected, though not great  
Let not Vanity engage, your mind to trifle with your age  
All your flaunting days are over  
Never will you lure a lover  
From Ovid read some holy text, and drop this world & seek the  
chorus { Cross her hand &c &c - &c

What a various lot is thine!  
Many a strange, perplexing line  
Thro' this palm, with cutting strife, mark the quiet of thy life  
When what is deemed thy greatest loss  
Is the chief champion of the Cross  
When wealth & power consent to join a lovers noble hand to thine  
Chorus {

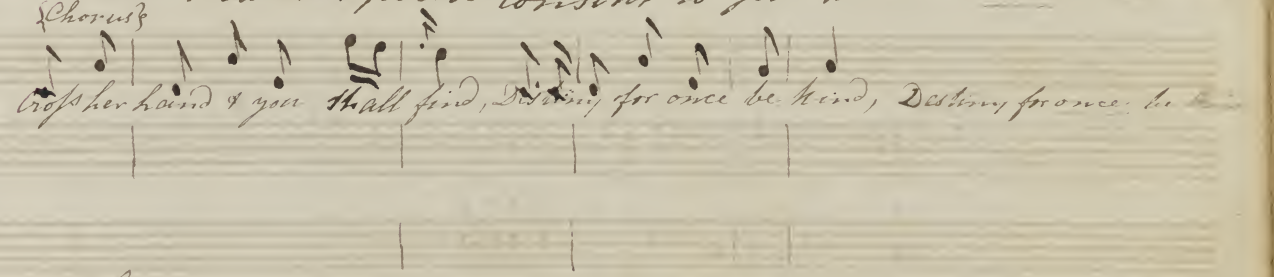

Coda



Destiny



Chorus



Cross her hand & you shall find, Destiny for once be kind, Destiny for once be kind

Cross my hand



## Chorus

Drop her hand, and you shall find, Desire my for once be kind

Desire my for once be kind

## My Soldier Love

Sung by Miss Stephens in the Antiquary - A. R. Bishop

## Allegretto Spiritoso

*Alto*

*Teaze me on my Soldier's love - Bonnie Lassie - Soldier Lassie!*

*Brave as Lion - Kind as dove - Bonnie Lassie, Soldier*

*Lassie - Should he fall in battle strife*

*My Soldier Love*

*Yes*

*ad lib* *ad lib* *a tempo*

*ff* *pp*



*Allegretto*

Handwritten musical score for the song "Bonnie Laddie, Soldier Laddie". The score is written on five staves. The first staff is the melody, followed by a piano accompaniment. The tempo is marked "Allegretto". The key signature has one sharp (F#). The lyrics are written below the staves. The score includes a repeat sign and a "2 tempo" marking.

Bonnie Laddie, Soldier Laddie! None beside shall  
 Call me wife  
 Bonnie Laddie, Soldier Laddie

But if glorious from the wars  
 Bonnie Laddie, Soldier Laddie!  
 Proud will I be of his scars  
 Bonnie & &  
 By the sparkle of his eye  
 Bonnie & &  
 None, I ken he loves but me

Giovinetta, the Fate tell' Amore - Duett  
Nel Choro Al don Giovanni - W. A. Mozart

37

Allegro

Strike! Strike the Harp - use the Memory of the Nations  
Wares by a Lady.

Energetic

Primo

Strike strike the Harp For now no more a - larms, The tramps

Secundo

Strike strike the Harp For now no more a - larms The tramps

Tercio

Strike strike the Harp For now no more a - larms The tramps

Chorus



*March in F major*

of fiery steeds or the clang of arms  
 of fiery steeds or the clang of arms  
 of fiery steeds or the clang of arms  
 of fiery steeds or the clang of arms

Take the life of broadest song pouring far the hills among the strain that memory warms  
 Take the life of broadest song pouring far the hills among the strain that memory warms  
 Take the life of broadest song pouring far the hills among the strain that memory warms

Strike, minstrel strike around the sa-cred Oak the spirits

Strike, minstrel strike around the sa-cred Oak the spirits

Strike, minstrel strike around the sa-cred Oak the spirits

And see in native lustre bright,  
 Thy lore resume its pristine light,  
 That erst, mid discord's hapless night  
 Sunk 'neath oppression's yoke!  
 Strike, strike again! thy genius now appears;  
 O'er Snowdon's lofty brow, her head she rears:  
 Again shall Music's heavenly note  
 O'er hill and valley sweetly float,  
 And bards with tales of days remote  
 Wake love and beauty's tears.



*Lawn's Morning Call to Eve by Pio Louis Bianchelloni*

*Andantino*

*dolce*

*Awake my friend! my heart would say the last good*

*night! Last best night! Va: - - - - -*

*pp*

*Awake or wake the morning choir and the green field*

*rallo* *ed* *it wake it wake the morning shines and the*

*fresh field calls us* *We rose the*

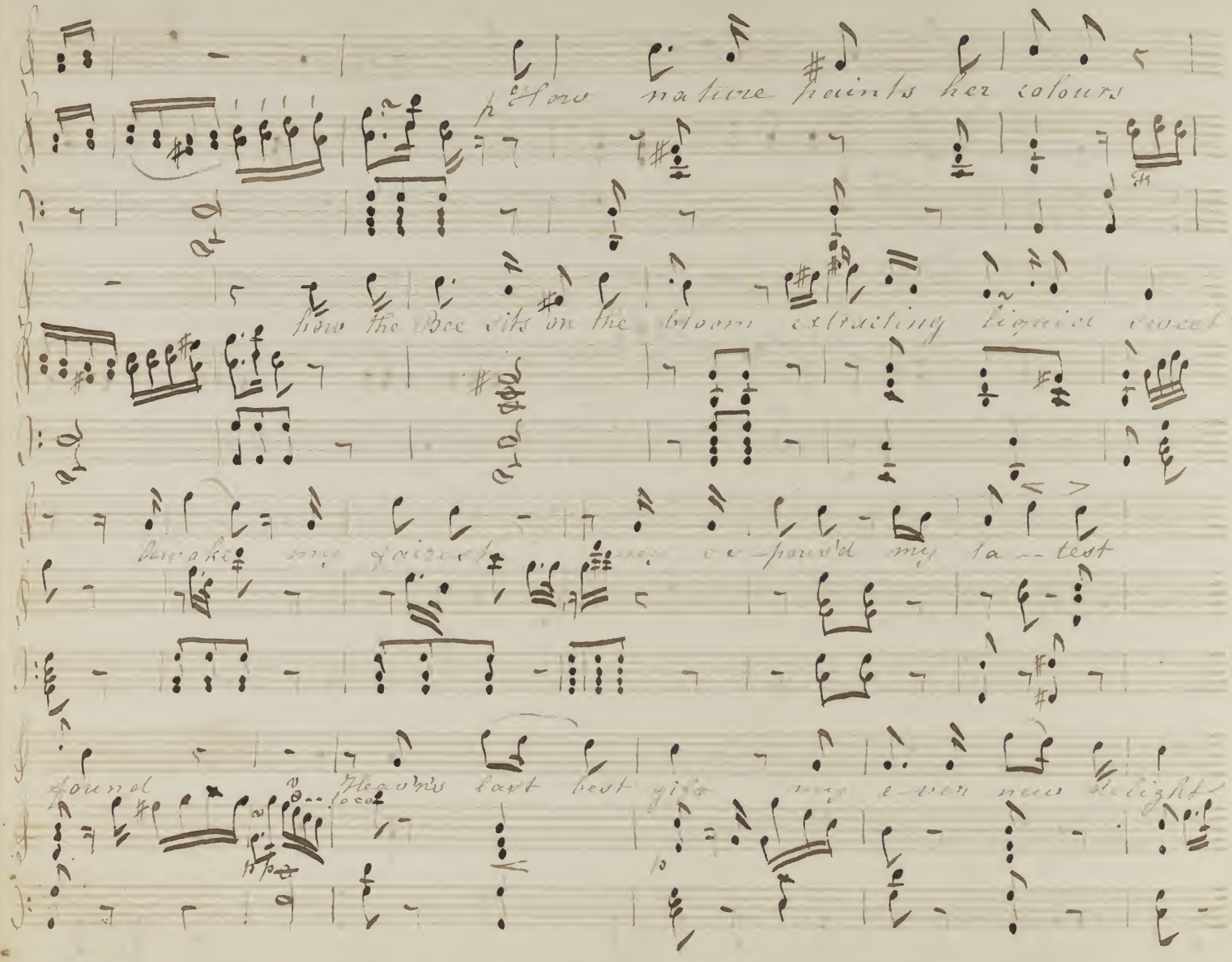
*prime to mark how springs our tender plants* *how flows the citron*

*grove* *what drops the myrrh* *and what the balmie seed.*

A handwritten musical score on aged, slightly stained paper. The score is written in dark ink and consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in a cursive hand below the vocal line. The first system begins with the tempo marking 'rallo ed'. The second system includes the tempo marking 'ed' again. The third system has a 'p' (piano) marking. The fourth system has an 'sf' (sforzando) marking. The paper shows signs of age, including some foxing and wear along the edges.



How nature paints her colours  
How the Bee sits on the bloom extracting liquid sweet  
Awake my friends ex-pand my ta-est  
Gather ye flowers last best gift my ever new delight



It wake I wake my ever new de-light I wake I  
 wake heav'n's last best gift my e-ver new de-light  
 I wake I wake

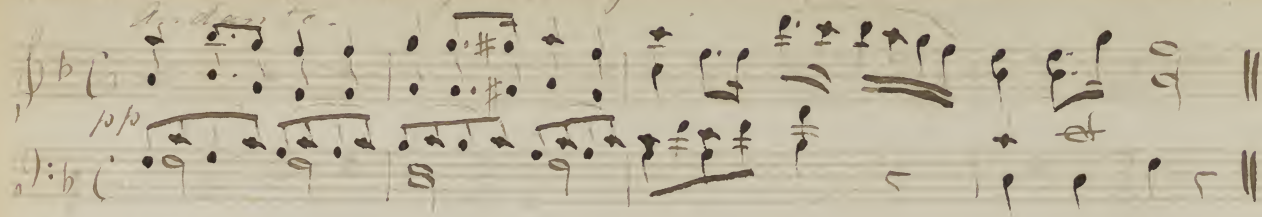
*al piacere*

I wake I wake

I wake I wake



Swells the rosy breath of morning - when the leaves sit - throned



Swells the rosy breath of morning when the leaves sit - throned  
 Swells the rosy breath of morning when the leaves sit - throned  
 With her smiles the birds a-dorning blushing with co-ec-tial red  
 With her smiles the birds a-dorning blushing with co-ec-tial red

Handwritten musical notation for the second system, featuring a treble and bass staff with notes and rests. The notation is in G major (one sharp) and 4/4 time. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style.

Handwritten musical score on six staves. The lyrics are written above the first two staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are:

But the morning gales a-bore is the balmy breath of love  
 But the morning gales a-bore is the balmy breath of love

Sweet the evening's fragrant treasure  
 Gull'd from early flow'r that blows -  
 Wafting gales of health and pleasure,  
 Soft inviting to repose - But the &c &c

Sweet is Mirth's convivial hour,  
 Wine and song the fancy firing -  
 Sweeter still is friendship's power  
 Purer, holier joys inspiring - But all other pleasures show  
 Like the twinkling of a star



*La Dorée. Musie by Spagnolotti*  
*Large figures*

Handwritten musical score for a piece titled "La Dorée. Musie by Spagnolotti". The score is written on ten staves, with the first staff marked with a "1" and a "40". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The piece concludes with the instruction "D.C. al fine" on the tenth staff.



The score is written in a single system on ten staves. The first staff is marked with a "1" and a "40". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The piece concludes with the instruction "D.C. al fine" on the tenth staff.

*La Maitre* *Requies*

*Line 1*

*D.C.*

*The Countess of Barnham's Waltz. Spagnoletti.*



*Fine*

*Here we meet too soon to part*

*Here to leave will raise a smart*  
*Here the people see*  
*Fine*

would but words unveil the shell that but language strength to tell I'd say how much I  
 love thee Here we meet too soon to part Here to leave will have a smart Here I'll  
 press thee to my heart where none have place above thee

Give the love that accis the war,  
 Here the thorn that spreads the bower,  
 Here the willow on the shore,  
 The birds at rest above thee

Had thee right of life to me  
 Love of soul like thee and me,  
 Soon might each a witness be  
 How dearly I love thee!



A Soldier's gratitude - Sung by Mr. Buchanan  
Composed by Mrs. Bishop

Andantino

Obol

What - e'er my fate, where - ere I roam, By sorrow still ob- ject

I'll nev- er forget the peace-ful home, that gave the wound

The Lord of the Manor

The image shows a handwritten musical score on aged paper. The title 'A Soldier's gratitude' is written in a cursive hand, with 'Sung by Mr. Buchanan' and 'Composed by Mrs. Bishop' written below it. The music is written for three parts: Soprano (top staff), Alto (middle staff), and Bass (bottom staff). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo marking 'Andantino' is written on the left. The lyrics are written below the staves. The score is divided into three systems. The first system has a repeat sign at the end. The second system has a repeat sign at the end. The third system has a repeat sign at the end. The handwriting is elegant and characteristic of the 19th century.

Dol

Then rose rose like sunny banks By sweetest flower  
 Shroud, Still may you claim a Soldier's thanks, A Soldier's gra-  
 - titude, A Soldier's gra- - titude, Still may you claim a Soldier's  
 A Soldier's gra- - titude, The tender light the halcyon tear  
 That weep-eyed pity grace, The last expiring hour shall cheer  
 And bless the wanderers grace,  
 Then rose rose, &c &c &c -  
 The Lord of the Hammer, & the haff is wrongly placed



*Lovely Rose*

Written by Mr. Arnold L. Morgan  
 of Washington composed by Bishop

*Andantino Amoroso*

*O take these O - dear breathing*

*flowers, these flowers the sisters of the worm, though not the sweetest*

*in the house can't help they must needs be. Alas! how*

*what are the beauties they display com - par us with, then*

Handwritten musical score for a song. The lyrics are written in cursive above the staves. The music is written in treble and bass clefs with various notes, rests, and accidentals. The lyrics are:

*Though in the crown we offer here  
No gems in splendid richness blaze,  
The simple flowers alone appear  
It has its worth, it merits praise*

The score is written on three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The lyrics are written in cursive above the staves. The music is written in treble and bass clefs with various notes, rests, and accidentals. The lyrics are:

*Though in the crown we offer here  
No gems in splendid richness blaze,  
The simple flowers alone appear  
It has its worth, it merits praise*

Though in the crown we offer here  
No gems in splendid richness blaze,  
The simple flowers alone appear  
It has its worth, it merits praise

Formed by our grateful hearts it shews  
The worth of these *Clovely* Rose



# Lu Lullied



Then bid the slumber fly, Ellen dear -  
 That seals thy bright blue eye - Ellen dear -  
 To see the sun shine early  
 Come climb the mountain cheering  
 With him that loves thee dearly - Ellen dear -

But if some lovely dream - Ellen dear  
 Should on thy slumber beam - Ellen dear -  
 O may no rude intrusion  
 Although it were delusion  
 Leave off the gentle vision - Ellen dear.

Plaza de Armas

Handwritten musical score for "The Summer's Hazy Dawn". The score is written on three staves. The top staff is for the vocal line, with lyrics written below it. The bottom two staves are for piano accompaniment. The music is in 2/4 time, indicated by the "2/4" time signature on the left. The key signature is one flat (B-flat), indicated by the "Bb" key signature on the left. The title "The Summer's Hazy Dawn" is written in cursive above the piano part. The lyrics "The Summer's hazy dawn" are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte).

Ellen dear Dost thou sweetly gift the laurel Ellen dear The Park's first

Song enhances Aurora's gentle glances so brightly 'till advances illen

Hear  
 When dear  
 Her Nature's bloom of youth - When dear  
 Her guileless look of truth - When dear  
 Young Lysbeth now discloses  
 Her light rings on sweet roses  
 Where all night he reposes. When dear



My Native Highland home Sung by Mrs. Sinclair  
Composed by Mr. Bishop

Handwritten musical score for a song. The score is written on ten staves, with the melody on the top staff and accompaniment on the bottom staff. The lyrics are written below the staves.

My Highland home, where Tempests blow &  
Cold they wintry looks Thy mountains crown'd with driving snow, and see  
bound in the rocks But catches far the Britons heart, How sweet  
The Love

Let he return to whom these words no joy impart. *ad lib*  
 The name live Highland  
 When you  
 There gang we me to Scotland dear, we ne'er again will  
 When summer comes the *happiest* *delightful*  
 Shall tempt thy feet to come  
 The cushie daisie with the dew  
 Invites to peace & love!  
 For Rithome is the breath of mair  
 And sweet the bonnie broom  
 And pure the daisie's rills that play  
 Around my highland home. 're  
 The Slave



# *Barbarian Air with Variations by L. Mazzeinghi*

*ma elzofle me 1900*

*Dol*

*Mazzeinghi*

Handwritten musical score for "Barbarian Air with Variations" by L. Mazzeinghi. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The piece is in 3/4 time and includes several variations marked with "Var." and "100". The score is signed "Mazzeinghi" on the left margin.

Key markings and features include:

- Dynamic markings:** *Dol* (Dolce), *Brillante*, *foco*, *br* (brillante), *cres* (crescendo), *of* (off).
- Tempo/Character markings:** *Mazzeinghi* (written vertically on the left), *Var.* (Variation), *100* (likely a tempo or character marking).
- Structural markings:** Asterisks (\*) indicating specific measures or sections.
- Notation:** The score uses standard musical notation with treble and bass clefs, and includes various note values, rests, and articulation marks.

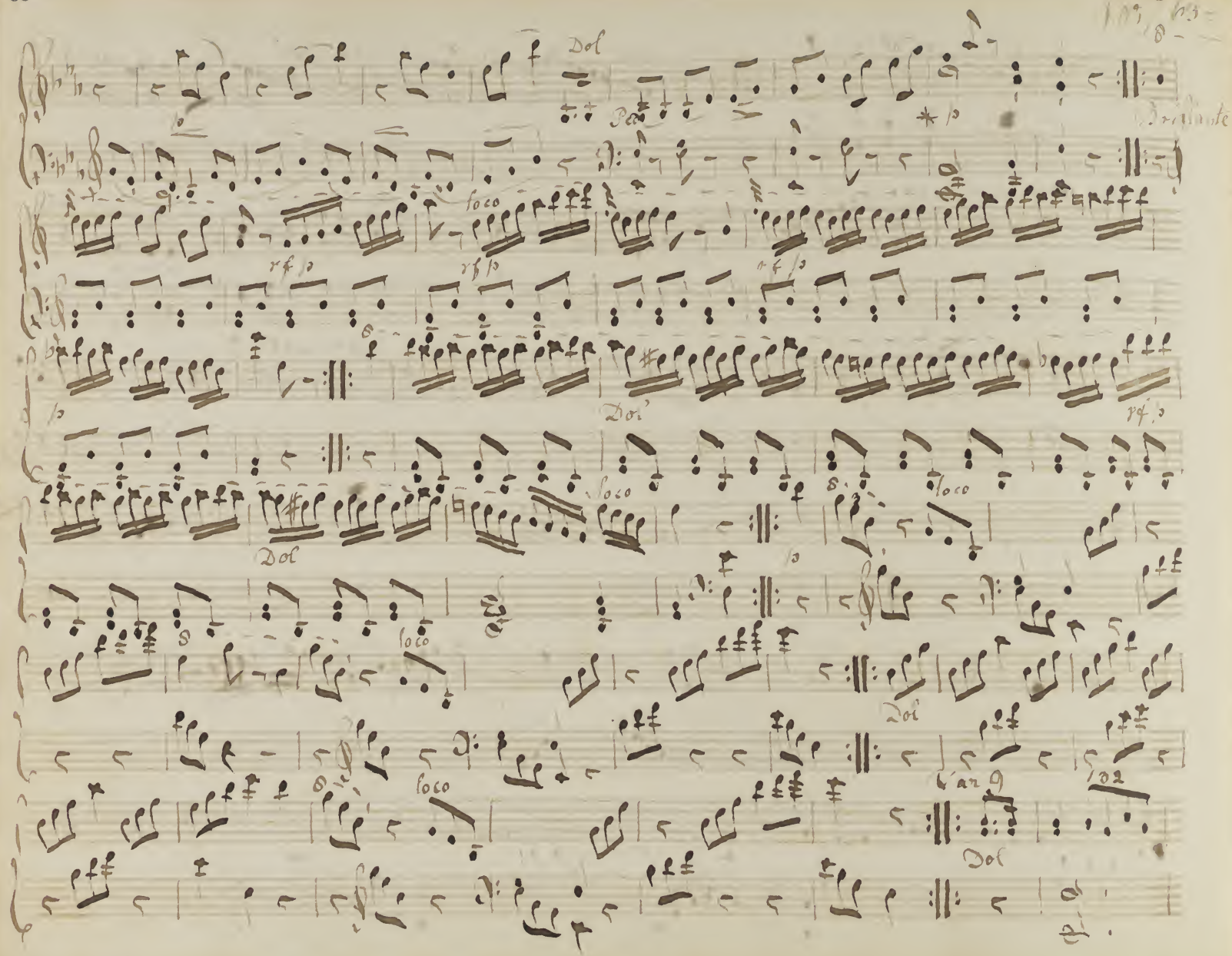


Handwritten musical score on page 59, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *loco*, *ff*, *f*, *p*, and *mol*. The score is organized into systems, with some sections marked as variations (e.g., *Var 6*, *Var 120*). The handwriting is in dark ink on aged, slightly discolored paper. The page number 59 is visible in the top right corner.

Key markings and features include:

- loco* markings above several staves.
- ff* (fortissimo) and *f* (forte) dynamic markings.
- p* (piano) and *mol* (molto) markings.
- Section markers such as *Var 6* and *Var 120*.
- Complex rhythmic notation with many beamed notes.
- Use of repeat signs and double bar lines.





Parte

This page contains a handwritten musical score, likely for a multi-measure rest or a complex rhythmic exercise. The notation is dense and spans approximately 15 staves. Key features include:

- Staff 1:** Begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes and rests, with a "f" (forte) dynamic marking.
- Staff 2:** Continues the notation, featuring a "p" (piano) dynamic marking and a "f" (forte) dynamic marking.
- Staff 3:** Includes a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 4:** Features a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 5:** Includes a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 6:** Features a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 7:** Includes a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 8:** Features a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 9:** Includes a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 10:** Features a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 11:** Includes a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 12:** Features a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 13:** Includes a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 14:** Features a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.
- Staff 15:** Includes a "f" (forte) dynamic marking and a "p" (piano) dynamic marking.

The notation is highly detailed, with many notes, rests, and dynamic markings. The page is numbered "61" in the top right corner. The word "Parte" is written in the top left corner. The score is written in a cursive, handwritten style.



Handwritten musical score on page 62, featuring multiple staves with notes, rests, and various markings. The notation includes treble and bass clefs, key signatures (one sharp), and time signatures (3/4 and 4/4). The score is written in brown ink on aged paper. Various markings are present throughout the piece, including "Ped" (pedal), "Cres" (crescendo), "Dec" (decrescendo), and asterisks (\*). The bottom left corner is labeled "Var 13".

Var 13

\* *Cap. 14 Molto Brillante*

*loco*

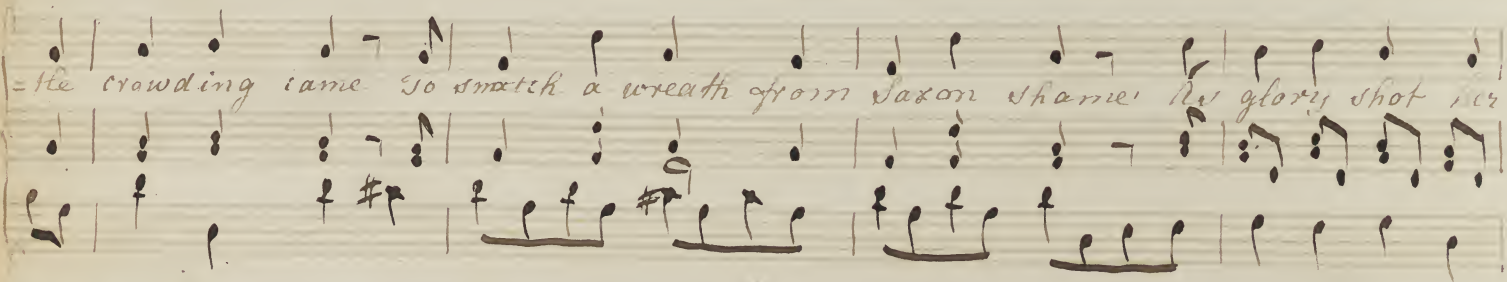
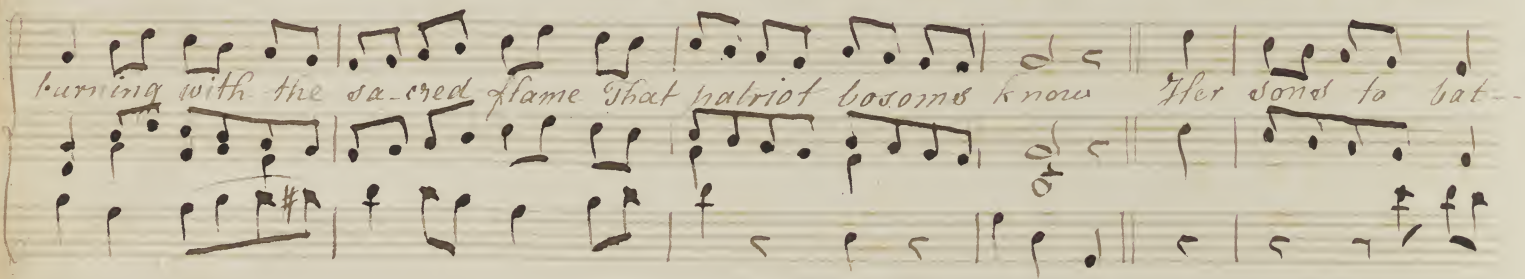
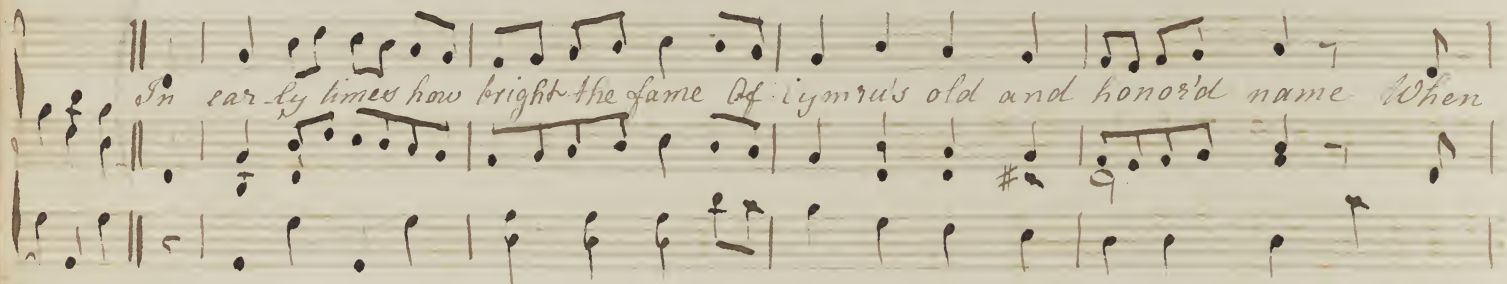
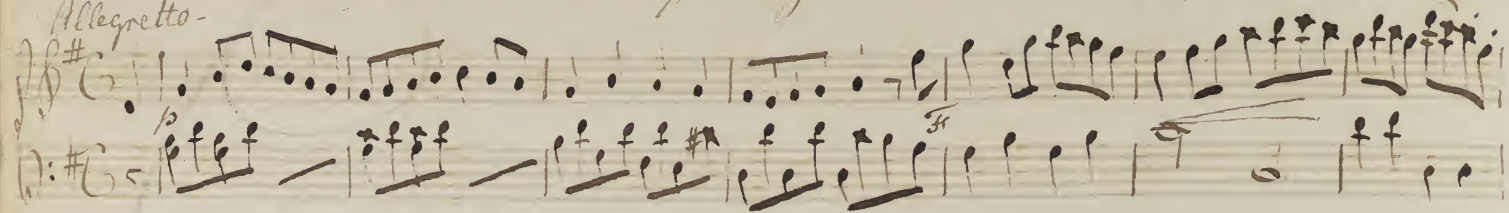
*loco*

The image shows a page of handwritten musical notation on aged paper. The page is numbered '43' in the top right corner. The music is written on several staves, with a key signature of two flats (B-flat and E-flat) indicated at the beginning. The notation includes various musical symbols such as notes, rests, slurs, and triplets. The title 'Cap. 14 Molto Brillante' is written in the upper right section. The word 'loco' is written twice, indicating a change in tempo or style. The handwriting is in a historical style, and the paper shows signs of age and wear.



The Heroes of Cymru. Words by J. G. Parry Esq.

Allegretto-



kindling rays through Brit'ns full me-ri-dian day And matchless  
 heroes led the way Do crush their ioun-try's foe!

But though brave Arthur lives no more,  
 And fam'd Llywelyn's reign is o'er,  
 Yet glows their spirit as of yore  
 In Iymru's noble race:  
 Still gallant as their sires before,  
 Their sons to Fame's high temple soar,  
 Where he, who erst with promptest zeal  
 His banner rear'd for Crin's weal  
 And drew on Gallia's shore the steel,  
 Shall sit an honour'd place.

But long the battle-fiend hath fled,  
 And peace in triumph rear'd her head,  
 Her gladd'ning beams around to shed,  
 And wake her Halcyan reign;  
 And warriors, erst by glory led,  
 By gentler passions now are led,  
 They haste to throng the magic ground,  
 Where Music's charms and song abound  
 And beauty spreads her smiles around  
 To cheer the social train.



O Tibbie, I ha' seen the Day.

O Tib-bie I ha' seen the day, Ye wad na been sue sky

For lack o' gear ye lightly me; But troth I care na by

Yes troon I met you on the muir, Ye spak na but gude by like

stoure ye geck at me because I'm poor, But giest a hair care

I.

O Tibbie!

I hae seen the day

Ye wad na been sue sky -

For lack o' gear ye lightly me

But troth, I care na by -

I doubt na, lafs, but ye may think

Because ye hae the name o' clink

That ye can please me wi a wink

When'er ye like to try.

O Tibbie, I hae seen the day &c &c &c  
 But sorrow tak him that's sae mean.  
 Although his pouch o' coin were clean,  
 Wha follows ony saucy quean  
 That looks sae proud an' high.

O Tibbie, I hae seen the day &c &c &c.  
 But if he hae the name o' gear  
 Ye'll fasten to him like a briar,  
 Though hardly he for sense or lear  
 Be better than the kye.

O Tibbie, I hae seen the day &c &c &c  
 Although a lad were s'er sae smart  
 If he but want the yellow oirt  
 Ye'll cast your head anither oirt  
 And answer him fu' dry.

O Tibbie, I hae seen the day &c &c &c -  
 There lives a lass in yonder park  
 I wad na gie her under sark  
 For thee, wi' a' thy thousand mark;  
 Ye need na look sae high



*Signor Non mi Ricordo - Il Lido -*  
*Agitato -*

*Recitativo*  
 My name is Ma-joe-chie I bow to all the Lords &

*Question* *Ans*

But have you any Christian name Signor,

*Tremulato*

*Non mi Ri-cor-do - Arioso*

*I com from Cotton Garden, ver I have*

*I com from Cotton Garden, ver I have*

Question

69

Best and board O! Who Lod-ges, boards and feeds you? *Deo Answer*  
 Now mi Ri-cor-dos

*Semplice*  
 To void me Bene-factors  
 Ah De-nom'd shaft the stone O!  
 2/ To save, to serve, to bid her - ?  
 4/ Now mi, non mi ricordo

De Princeps were at haples  
 Old Lady and Old Lord O!  
 2/ Their names, their formes, their faces?  
 4/ O Cielo, non mi Ricordo

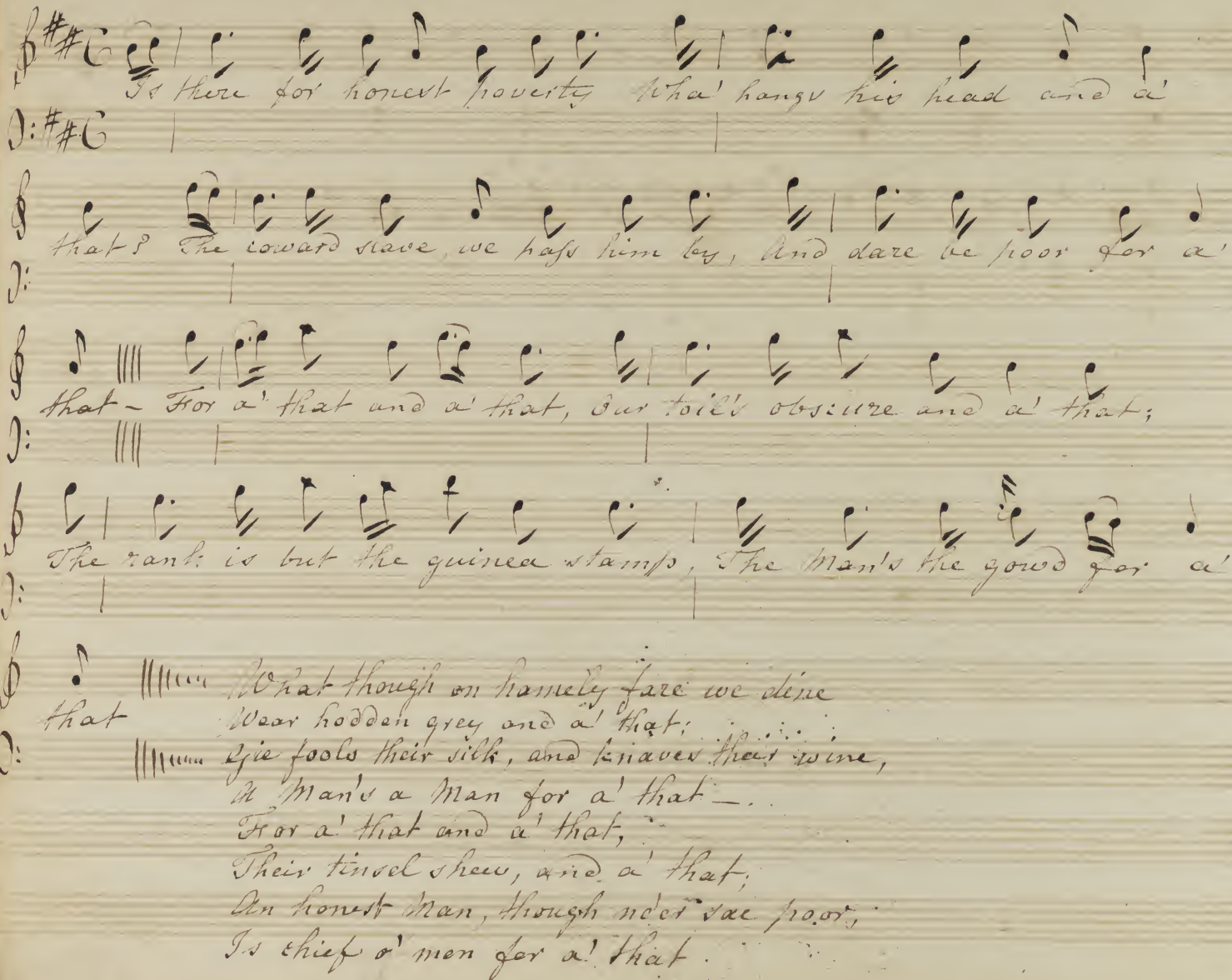
2/ What Chambermaid, what Valet  
 came running to the bell O!  
 What footman brought the dinner up  
 4/ Now mi ricordo Quella  
 2/ What money's in your pocket  
 What coat is in your chest O!  
 Who decked you out so very fine  
 4/ Non mi ricordo Questo

Ah misera <sup>dat</sup> De Devil  
 Is chaps do me questo  
 If like them all I'd run away  
 They then might make the rest O!

Octobr 3<sup>rd</sup> 1720 -



## The Honest Man.


  
 Is there for honest poverty, Wha' hangs his head and a'
   
 that? The coward slave, we pass him by, And dare be poor for a'
   
 that - For a' that and a' that, Our toil's obscure and a' that;
   
 The rank is but the guinea stamp, The man's the gold for a'
   
 that. What though on hamely fare we dine
   
 Wear hodden grey and a' that;
   
 Gie fools their silk, and knaves their wine,
   
 A man's a man for a' that -
   
 For a' that and a' that,
   
 Their tinsel shew, and a' that;
   
 An honest man, though ne'er sae poor,
   
 Is chief o' men for a' that.

he see  
 What  
 Tho' h  
 He's b  
 For a  
 His  
 A m  
 ia.

Ye see on birkie, ca'd a Lord,  
 What struts and stares, & a' that,  
 Tho' hundreds worship at his word,  
 He's but a coof, for a' that.  
 For a' that, & a' that;  
 His ribband, star, & a' that,  
 A Man o' independent mind  
 Ia' look and laugh at a' that.

Then let us pray, that come it may,  
 As come it shall for a' that,  
 When sense and worth; o'er a' the earth,  
 Shall bear the gree, and a' that -  
 For a' that, and a' that,  
 Its coming ye'll for a' that -  
 When man and man the world a' o'er  
 Shall brethren be and a' that.

The king can make a belted knight,  
 A Marquis, Duke, and a' that,  
 An honest Man's aboon his might,  
 Gude faith, he manna fa' that -  
 For a' that, and a' that,  
 His dignities and a' that;  
 The pith o' sense, and pride o' worth,  
 Are grander far than a' that.

meat  
 Pilgrim  
 life  
 virtue  
 of  
 their

the



3

yet still the last crown of thy toil is remaining  
 The grandest, the purest in thou hast yet known  
 The prize was the task, other nations unchaining  
 For proceed to heal the deep wounds of thine own  
 At the feet of that Throne, for whose will thou live  
Good —

Go — plead for the Land that first cradled thy name  
 And bright o'er the flood  
 Of her tears and her blood  
 Let the rainbow of hope, be her willingtons,  
Immortal Moore !!!

"Glad?" continued Rebecca, "Alas! is the rusted Mail which hangs as a hatchment  
 over the champions din & mouldering tomb - is the disfigured sculpture of the  
inscription which the ignorant monk can hardly read to the engraving Algrim  
 - are these sufficient rewards for the sacrifice of every kindly affection, for a life  
 spent miserably that ye may make others miserable? - Or is there such virtue  
 in the rude rhymes of a wandering bard, that domestic love, kindly  
 affection, peace and happiness, are so wildly bartered, to become the heros of  
 these ballads which vagabond minstrels sing to drunken churls over their  
 evening ale - ? Sancho - Vol. in the 2<sup>d</sup> Page 303.

- he that does good, having the unlimited power to do evil,  
 deserves praise not only for the good which he performs, but for the  
evil which he forbears Sancho - Vol. in the 3<sup>d</sup> Page 89.  
 April the 26 1820 -



"How graceful is the garb of wretchedness  
 "When worn by Virtue" — Fashions turn so folly;  
 "Their colours tarnish", and their pomps grow poor  
 "To her magnificence" — Gustavus. Casa — Act the 1.<sup>st</sup> Scene the 1.<sup>st</sup>

Oh, Liberty, Heav'n's choice prerogative!  
 True bond of law, thou social soul of property,  
 Thou breath of reason, life of life itself!  
 For thee the Valiant Died — Oh, sacred liberty!  
 Wield from the summer's snare, from flatt'ring ruin,  
 Like the bold stork you seek the country shore  
 Leave courts, and pomps, and palaces to slaves —  
 Clave to the cold, and rest upon the storm.  
 Uptorn by thee, my soul disdain'd the terms  
 Of empire — offer'd by the hands of tyrants —  
 With thee, I sought this fav'rite soil; with thee  
 These fav'rite sons I sought, thy sons Oh! Liberty!  
 For e'en amid the wilds of life you lead them  
 Lift their low ratted cottage to the clouds,  
 Lytle o'er their heads, and from their mountain tops  
 Beam glory to the nations — Did not the 3<sup>d</sup>

Boston August 1841  
 Dear Mother  
 I have just received your letter  
 and am glad to hear that  
 you are well. I am  
 well and hope to hear from  
 you soon.

All yours  
 Wm. Lloyd Garrison





